

Film Studies 2023/24 Curriculum Map Year 12 - Teacher 1

Teacher 1	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Introduction to Film Studies with a focus on Hitchcock and the application of the micro elements (film form).	<p>Component 1a: Hollywood 1930-1990</p> <p>Classic American Cinema. The studio era.</p> <p>Focus on 'Vertigo'</p>	<p>Component 1a: Hollywood 1930-1990</p> <p>New Hollywood</p> <p>Focus on Spike Lee and 'Do The Right Thing'</p>	<p>Component 1b Hollywood : American Film since 2005.</p> <p>Mainstream vs Independent film.</p>	<p>Component 1c: British Film since 1995</p> <p>Revision</p> <p>Complete 1c.</p>	<p>Complete 1C: British fim since 1995</p> <p>PPEs</p> <p>Research and preparation for global film unit.</p> <p>Revisit key scenes</p>
Focus Film/s	<i>Psycho</i> (Hitchcock, 1960, U.S)	<i>Vertigo</i> (Hitchcock, U.S , 1958)	<i>Do the Right Thing</i> (Lee, U.S 1989)	<p><i>La La Land</i> (Chazelle, U.S 2016)</p> <p><i>Boyhood</i> (Linklater, U.S 2012)</p> <p>From 2024 we will study 'Get Out' as our independent option</p>	<p><i>Shaun of the Dead</i> (Wright, U.K 2004)</p> <p><i>Sightseers</i> (Wheatley, U.K 2014)</p> <p>Revise</p>	

					All films studied to date	
Core areas of study. These areas apply to all 11 film texts.	<ul style="list-style-type: none"> • Film Form (Micro elements) • Meaning and response • Context (social/historical/ Political/institutional) 	<ul style="list-style-type: none"> • Film Form (Micro elements) • Meaning and response • Context 	<ul style="list-style-type: none"> • Film Form (Micro elements) • Meaning and response • Context 	<ul style="list-style-type: none"> • Film Form (Micro elements) • Meaning and response • Context 	<ul style="list-style-type: none"> • Film Form (Micro elements) • Meaning and response • Context 	
Specialist areas of study	Film form	Auteur theory	Auteur theory	Spectatorship Ideology	Narrative/ideology Revision Auteur Spectatorship Narrative/ Ideology	
Content	Learners study how each micro element works to create meaning for the spectator. Sound/lighting/editing/ cinematography /mise-en-scene	Focus on Hitchcock and Lee as auteur directors: origins of auteur theory, b/ground, history, influences, filmography	See previous column	Students explore how the focus films address individual spectators through film form as well as narrative and	Students explore which ideologies are conveyed by a film as well as those which inform it, to reveal	

	<p>There is a focus on analytical skills e.g deconstruction of still images – progressing to moving image sequences. Students will look at how to structure FEACE analytical paragraphs which build to an evaluative essay.</p>	<p>How auteurs determine the look and style of a film in relation to the collaborative approach of film production within Hollywood cinema (the classic studio system and New Hollywood). Learners consider how messages and values are transmitted via film, including ideas about the representation of gender/class/race/age They will study the historical, social and cultural context in which the films were made. Application of textual analysis to key scenes. Writing to compare. Apply auteur theory to a group</p>		<p>genre to engage their interest and emotions. Students must consider how the films are constructed to position the audience with a particular viewing position. They must also understand the difference between mainstream and independent American cinema.</p>	<p>whether a film reinforces or challenges dominant beliefs within a society Learners study how narrative construction reflects plot and expresses temporal duration and how this construction provides psychological insight into the characters</p>	
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		of films to explain it's distinctive characteristics.				
Assessment	Checking point essay Transition assessment PLCs	Timed essay showing comparison of two auteur directors in terms of signature trademarks (style and themes), alongside political, social and institutional context. 2. Peer to peer teaching and ability to mark exemplar materials.	Timed essay showing comparison of two auteur directors in terms of signature trademarks (style and themes), alongside political, social and institutional context. 2. Peer to peer teaching and ability to mark exemplar materials.	- Structured paragraph writing - Checking point essay (two film study).		
Builds on	<ul style="list-style-type: none"> - GCSE English - Close analysis skills - Structured FEACE paragraph writing (English 10U3 paragraph structure for effect and 8U6, opinion writing and viewpoint) 	Deconstruction and close textual analysis skills (12IN1) film studies terminology (12U1) understanding how meaning is created (12U1) (12U2) writing to compare (<i>poetry unit GCSE</i>)	Deconstruction and close textual analysis skills (12IN1) film studies terminology (12U1) understanding how meaning is created (12U1) (12U2) writing to compare (<i>poetry unit GCSE</i>)	-Textual analysis skills 12 (IN1 and 2) - Application of micro elements (IN2) - Ideas of auteurism (Comp 1a) - Knowledge of how meaning and response is	Use of micro elements (IN2) - Still and moving image close analysis (IN1) - Ideology and the application of an ideological critical	

		<i>Eng lit – comparative essay planning structures)</i>	<i>Eng lit – comparative essay planning structures)</i>	created (IN1) (Comp 1a) Research skills re investigating context.(comp 1a)	approach (comp 1b) - Reception theory and spectatorship (comp 1b)	
Introduces	<ul style="list-style-type: none"> • Still and moving image close analysis • how meaning is created by filmmakers using micro elements • film studies terminology • performance 	<ul style="list-style-type: none"> • New critical approach – auteur theory. • Key concept representation • Context – 1950s historical, social • the studio system • Context – 1980s historical, social • •New Hollywood • 	<ul style="list-style-type: none"> • New critical approach – auteur theory. • Key concept representation • Context – 1950s historical, social • the studio system • Context – 1980s historical, social • •New 	<ul style="list-style-type: none"> • Spectatorship theory • Reception theory • Ideology 	<ul style="list-style-type: none"> • Narrative theory • Differences between Hollywood and British cinem 	
Key vocabulary	Cinematography, canted angles, depth of field, diegetic and non-diegetic, mise-en-scene,	Auteur, collaboration, signature, studio system, Classic Hollywood,	Auteur, collaboration, signature, studio system, Classic Hollywood,	Preferred, negotiated , oppositional, aberrant, passive, active, dynamic,		

	chiaroscuro lighting, aesthetic, continuity editing, jump cuts, montage, Kuleshov	Renaissance, Vertical integration	Renaissance, Vertical integratio	ideological perspective, hegemony, belief systems, binary oppostions		

Film Studies 2023/24 Curriculum Map Year 12 - Teacher 2

Teacher 2	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Introduction to Film Studies with a focus on micro elements (film language)	Component 2d: Film Movements: Silent Film (American Silent Film Comedy)	Component 2: Documentary	Component 3: NEA Production preparation Short film research	a) Revision b) Component 3: NEA Production	PPE Component 3: Continue work on NEA pre-production tasks.
Focus Film/s	Students are shown a range of film clips from a variety of genres to introduce the technical aspects of filmmaking.	Buster Keaton (1920-22, U.S) The Hight Sign One Week The Scarecrow Cops	Amy (Kapadia, U.k, 2005)	A selection of prescribed short films totalling 80 minutes.		

Core areas of study	Film form Meaning and response Context - social/historical/cultural	Film form Meaning and response Representation Context - social/historical /cultural	Film form	Short film genre Narrative construction	Pre-production tasks Short group production exercises. K&U of equipment	Application of theoretical knowledge to the practical elements of filmmaking.
Specialist areas of study	N/A	Film movements Critical debates - realist vs expressive	Film debates Filmmakers' theories	Filmmaking		Filmmaking
Content	Learners study how filmmakers use a range of elements in constructing narrative meaning. (micro elements) and key concepts. Students will also develop their understanding of representation/institution/audience . They will learn how to write and structure an essay using their skills in analysis and evaluation.	Learners study major stylistic movements in silent cinema. Students also study wider artistic and cultural movements such as modernism. They will be required to explore critical debates about realism and the expressive in this unit. They will continue to study representation, film form, institution and audience, building on prior knowledge from the introductory topic.	Students will learn about the contemporary documentary form which problematizes the divide between fact and fiction. The focus is on the use of digital footage and how technology impacts on the genre.	Learners study a selection of short films, along with additional reading to provide them with a filmmaker's perspective. The films demonstrate a range of approaches to the short film narrative. Look at exemplar films made by previous students. Pre-production tasks (e.g film	Checking point assessments covering all aspects of the course so far. Students create revision resources.	Pitch ideas Storyboarding Location scouting Create mood boards etc

				<p>short sequences in groups to practise filmmaking techniques.</p> <p>Story generating activities. (Focus on narrative construction. pitch ideas, storyboarding, research etc). This unit is synoptic and builds on K&U from both components.</p>		
Assessment	<p>Shot logs structured paragraphs mini essay with a focus on key scenes Student presentations</p>	<p>Mid unit Checking point essay</p> <p>Mini silent film End of unit checking point essay</p>	<p>Checking point essay Mid point and end of unit. Completion of Knowledge organiser</p>	Feb/March PPEs		<p>A 5 minute short film plus an 1800 word written evaluation. Internally assessed/externally moderated.</p> <p>Peer and teacher assessment is ongoing.</p>

Builds on	<ul style="list-style-type: none"> GCSE English - Close analysis skills/structured paragraph writing English 10U3 and 8U6 – opinion writing Still and moving image analysis how meaning is created by filmmakers film studies terminology 	<ul style="list-style-type: none"> Micro elements (12 Intro U1) Key scene analysis (12 Intro U1) Structured Writing (English 10U3) Context (12 Comp 1b) Representation (12 comp 1b) 	<ul style="list-style-type: none"> 12 Intro U1 Key scene analysis (12 Intro U1) Structured Writing (English 10U3) Context (12 Comp 1b) Representation (12 comp 1b) 	<ul style="list-style-type: none"> Close textual analysis – moving images Critical approaches Evaluation Analytical writing (IN 1) Narrative theory (Comp 2) 	<ul style="list-style-type: none"> Structured writing Analytical writing Storyboarding Use of practical equipment Use of editing equipment Performance
Introduces	<ul style="list-style-type: none"> New film techniques and terminology eg floating dolly 	<ul style="list-style-type: none"> Ideas about cultural movements Artistic movements The realist vs the expressive.debate 	<ul style="list-style-type: none"> Conventions of the documentary genre Filmmakers theories 	<ul style="list-style-type: none"> Storyboarding screenwriting Use of practical equipment – cameras, microphones, tripods, editing software (Adobe Premiere) 	
Key vocabulary	Institution, representation, contrapuntal and asynchronous sound, foley, ADR	<ul style="list-style-type: none"> Iris shot flat lighting realist surrealist expressive Bazin Eisenstein 	<ul style="list-style-type: none"> Expository Omniscient Performative Participatory observational 	<ul style="list-style-type: none"> Narrative twist, Enigma Conflict Character development 	<ul style="list-style-type: none"> Source Genre Copyright Cinematic influences

Film Studies 2023/34 Curriculum Map Year 13 - Teacher 1

Teacher 1	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	<p>Component 1c Revision and completion of British Film</p> <p>Component 2a - Global Film: European Film (Two film study)</p>	<p>Component 2a - Global Film: Outside Europe (Brazil)</p> <p>Two film study</p>	<p>Continue with Global Film:</p> <p>City of God:</p>	<p>Marking of production coursework/evaluation and moderate</p> <p>Revision and creation of additional revision resources.</p> <p>PPEs</p> <p>Additional screenings of films linked to specific directors across each unit.</p>	<p>Revision</p> <p>Public exams</p>	<p>Public exams</p>
Focus Film	Life is Beautiful (dir Benigni, Italy, 1997)	City of God (dir,Meirelles, Brazil, 2002)	Films linked to each unit by the same director.			
Core areas of study	<p>Film Form (Micro elements)</p> <p>Meaning and response</p> <p>Context</p> <p>Performance style</p>	<p>Film Form (Micro elements)</p> <p>Meaning and response</p> <p>Context</p> <p>Performance</p>	<p>Film form</p> <p>Meaning and response</p> <p>Context</p> <p>Representation</p> <p>National Film movement - cinema novo.</p>			

Specialist areas of study	N/A	N/A				
Content	Students study one non-English speaking European film to extend the range and diversity of narrative film. The film represents a distinct social, geographical and cultural world. <i>Life is Beautiful</i> presents historical events in a problematic way using fantasy and comedy.	Students study one non-English language film produced <u>outside Europe</u> which shows a particular expressive use of film form and is from a key cinematic territory. <i>City of God</i> offers students vivid cinematic action.	Deep dives into each unit and student presentations to aid revision.			
Assessment	- Transition written assessment exam - Student presentations on historical context and the intentions of the director.	- Transition written assessment - Student presentations on historical context and the intentions of the director.	Knowledge organisers, PLCs, essays and student presentation.	PPEs	A level exams	
Builds on	- Micro elements (12 Intro U1) - Key scene analysis (12 Intro U1) - Structured Writing (English 10U3) - Context (12 Comp 1b) Representation (12 comp 1b)	Micro elements (12 Intro U1) - Key scene analysis (12 Intro U1) - Structured Writing (English 10U3) - Context (12 Comp 1b)				

	Performance (12 comp 1a, 1b, 1c)	Representation (12 comp 1b)				
Introduces	Subtitled work	-National film movements (Cinema Novo)				
Key vocabulary	Poetic fantasy Fable	Montage Rapid edits Rotating arc shot Typage Nuance Expressionism Canted angles steadicam				

Curriculum Map - Year 13 - Teacher 2

Teacher 2	Component 3: NEA Production and post-production tasks	Component 3: NEA Production Written Evaluation	Component 2C: Experimental Film 1960-2000	Completion of coursework and moderation of NEA Revision of Documentary and	Revision and Public exams	
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				Experimental film units		
Focus film/s	A specified selection of contrasting short films totalling 80 minutes.	N/A	Pulp Fiction (Tarantino, 1994, U.S)			
Core area of study	Film form Meaning and response	Film form Meaning and response Evaluating own product against professional products.	Film Form (Micro elements) Meaning and response Context			
Specialist area of study	N/A	N/A	Narrative Auteur			
Content	The production is a synoptic unit and gives students the opportunity to put into practice the cineliteracy they have gained throughout the course. Students film and edit their production. They will also write an evaluative analysis which evaluates their production in relation to other professional products.	Students to complete all post production tasks and written evaluations. Students to take into account peer feedback from presentations and teacher comments. Final drafts of written evaluations edited and checked.	Students look at this film as an alternative narrative. The focus is on postmodernism and the different use of cinematic conventions. Auteur theory will be revisited			

Assessment	Peer assessment and regular teacher assessment of rushes along with first draft of evaluation.	Complete 5 minute short film. 1800 word evaluation.	Checking point essays Student presentations			
Builds on	Film form (IN1 and IN2) Understanding of narrative theory (comp 2b, 2c) Representation (Comp 1a, 1b, 1c and 2a) Structured writing Evaluative writing		Micro elements (12 Intro U1) Key scene analysis (12 Intro U1) Structured writing (English 10U3) Context (12 comp 1a, b) Narrative (12 comp C) Auteur (12 comp 1a)			
Introduces	Practical filmmaking Use of camera, sound and editing equipment (Adobe Premiere).					
Key vocabulary	Narrative construction Conflict resolution Todorov Equilibrium, disruption, new equilibrium Proppian characters Character arcs Render		Postmodernism Pastiche Reflexivity Bricolage Narrative construction Fragmentation Dialogue Humour Objectification			

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